

American Art News

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DIRECTOR WYER RESIGNS.

Mr. Raymond Wyer, director of the Hackley Art Gallery, gave written notice to the Muskegon, Mich., Board of Education, at its meeting Oct. 9, that this was the last year he would serve the city and its art interests. His letter was virtually a resignation to take effect in July, 1916.

"Mr. Wyer's prospective quitting of Muskegon," says the Muskegon Daily Times, "is another result of the niggardly policy of the Board, affecting not only the Mackley Art Gallery, but the Public Library and the entire school system, and is a protest at the attitude of the board as is shown by his letter, which follows:

"Gentlemen:—Will you kindly accept this intimation that at the expiration of my contract I shall not submit myself for reappointment. I feel that it is only fair to inform you now of my intention in order that there may be as much time as possible to make other arrangements.

"The opposition of certain members of the Board of Trustees began nearly two years ago by their refusal to act on the report of the Art Gallery Committee of the board recommending the purchase of our Whistler painting. Since then, this attitude has been pursued more or less consistently; first by all by opposing the publication of the museum bulletin 'Aesthetics,' followed among other things by a refusal to sanction a budget for the running of the gallery, culminating in an entire restriction of the continuation of that work for which I was originally engaged, namely the formation of the permanent collection.

"This condition, for some time past, has made me feel that I could not continue to occupy a position in which so much antagonism is encountered and where little apparent confidence in my judgment is entertained.

"Believing that this opposition has tended in a marked degree to minimize the good work of this gallery and that it will prevent me from carrying out that work creditably to the institution and to myself, I consider I have no alternative but to take this action and to give room to a successor who will be more adaptable or more in sympathy with the wishes of the board. Believe me, gentlemen.

"Yours faithfully,

"RAYMOND WYER,
Director."

"When seen at the Gallery," says the Muskegon Times, "Mr. Wyer said he had no statement to make concerning his communication to the Board of Education, as it was self-explanatory. Questioned as to his future plans he said he had none formulated definitely, although he had received several excellent offers to go to galleries in large cities.

Some Local Comment.

"Mr. Wyer has been head of the Hackley Art Gallery for the last three and one-half years, and has filled the place in a manner that has won him high praise both in Muskegon and throughout the United States in art circles. His distinguished services to the city as a curator have won him recognition in the principal art publications of the country and newspapers that specialize on art subjects. His purchases of pictures have been made with such rare discernment and discretion that the Hackley Art Gallery now has a unique distinction among art galleries large and small in America, and is recognized and listed with the great galleries of Europe and South America, an honor won by no other gallery of its size in this country. There are only a few galleries of the first class in the United States that have collections to compare with the one here in representation and catholicity.

"Mr. Wyer has been noted as a lecturer on art and sociology at art museums and at universities, and has been a prolific contributor to the art literature of the day. Since his appointment here in 1912, he organized in the same year an exhibition of contemporary European and American artists, and in 1913 an exhibition of contemporary American artists, visiting Michigan cities.

"He assisted in organizing the Michigan State Federation of Art in 1912 and last year he was a judge of the Fine Arts Department of the Royal Canadian Industrial Exhibition. He is a member of the Artists' Society and Langham Club, London; the Cliff Dwellers, Chicago; the Archaeological Institute of America, American Association of Museums and chairman of the exhibition committee of the Michigan State Federation of Art. He is the author of 'The Artist's Conception of Art,' 'Modern Etchers and Their Work,' 'An Art Museum, Its Concept and Conduct' and 'Art and Discrimination.'

"For Muskegon to lose the services of such a man will appear a pity to the people of the city. It follows in the train of resignations from the school board of its secretary, Frank Hubbard Smith, one of the most capable and progressive of its members, who gave the city years of capable and earnest service, but who recently found conditions too intolerable to remain. It also follows wholesale resignations of some of the best teachers in the public schools of the city, most of whom left the city to take better positions in other cities * * *."

WANT TO BAR MATERNITY

Mr. J. E. D. Trask, Chief of the Pan-Pacific Department of Fine Arts, has been having trouble with the Woman's Board of the Exposition but has met the attack boldly and repulsed it. The women object to Bela Utiz' charcoal sketch in the Annex to the Fine Arts Palace, called "The Expectant Mother" and asked its removal on the ground that they had received several letters, evidently from non-expectant mothers, protesting that the display of the picture is an affront to taste and morality. Mr. Trask replied that the work was selected by an international jury as an example of the best Hungarian art of the period, and that to remove it would be unfair to both jury and artist. He also permits himself to observe that the Woman's Board should not allow its opinion to be biased by letters from persons whose artistic judgment is unknown to it, and asks it to have an opinion based upon that of

AN ALTHORP REMBRANDT SOLD.

The cable brings the news of the sale by Earl Spencer, from his famous collection at Althorp House, of Rembrandt's portrait of his son Titus, which is reproduced on this page. The price is variously reported to have been \$175,000 and \$75,000. It was thought probable that it was bought for Mr. Henry C. Frick but he has denied this and Mr. Colnaghi has said in London he thought the picture would stay in England. If the work has been sold, which some of the trade are inclined to doubt, it is quite probable however that it will eventually be added to a certain collection in this country.

A WEST FOR CHICAGO.

One of the finest examples of the religious paintings of Benjamin West which has come into public notice in America, is the picture recently purchased by the Chicago Art Institute from the Vose Gallery, Boston, entitled, "He that is without sin

ARTIST GRUPPE WINS SUIT.

An unusual and most interesting suit and one of much importance to the art trade regarding the validity of a large picture, attributed to Mauve, conducted in the U. S. District Court at Philadelphia this week was concluded on Wednesday.

The defendant, Mr. Joseph T. Kinsley the well-known Phila. collector and President of the Phila. Taxicab Co., some time ago commissioned the equally well-known artist Charles P. Gruppe, whose patron he had been, to secure for him on a visit Mr. Gruppe purposed making two years ago to Holland, in which country he painted many years, a representative example of Anton Mauve for \$5,000. This commission Mr. Gruppe claimed to have executed by the securing from Mr. Flierman of The Hague, and bringing to this country of a large canvas.

The picture is 32 by 42 inches and shows a group of cattle resting and standing on the borders of the Rhyn. On the back of the canvas is an alleged authentication of the work, a translation of which, according to Mr. Ralph N. Kellan, counsel for Mr. Gruppe, reads: "This painting, landscape with standing and resting cattle on the borders of the Rhyn has been painted by me, A. Mauve."

While visiting the Flierman galleries in The Hague, Gruppe saw the painting in dispute and upon inquiry ascertained that it could be purchased for \$5,000. He had a photograph taken and sent to Kinsley with full details. It is charged that Kinsley answered and said he would take it. The photograph was then authenticated by Boussod, Valadon & Co., art dealers, The Hague, and sent to Kinsley. The latter then wrote to Gruppe, it is alleged, with instructions to ship the work over. The painting subsequently arrived here and was sent to Kinsley's office in Locust street.

A short time later a controversy arose over the payment for the picture, with the result that it was sent to Gruppe's studio in New York by the defendant. Suit was then brought by Gruppe against Kinsley to recover the purchase price. After a careful study of the technique, an inspection of the work and a comparison of it with other paintings of Mauve in the Metropolitan Museum and the Widener and other Phila. galleries, Mr. Kinsley declared he was convinced that the painting is not a Mauve, but a copy. Even if it is an original his counsel declared that under the agreement with Gruppe the defendant had the right to reject it if he so desired.

Conflicting testimony was adduced by both of the litigants.

Anton Albers, a Dutch artist, resident in Phila., was called as an art "expert" by Kinsley. Albers said that he studied carefully the details of the painting, and in no instance did he find the characters on the canvas true to nature. Mauve's forte, he said, was in making his subjects true to nature.

Issue with the opinion of Albers was taken by Mr. Charles F. Haseltine, artist and art dealer. Mr. Haseltine said that as a lover of art, and as a dealer, he had carefully observed the work of Mauve, and in his opinion, the painting, on exhibition in court was that of the famous artist.

According to Mr. Gruppe, the painting he obtained for Kinsley was painted in 1867, when the artist was 22 years of age.

After Judge Dickinson instructed the jury that it would not have to consider whether or not the painting was the work of Mauve, it retired and later brought in a verdict of \$5,308.33 against Mr. Kinsley.

The judge explained that the jury merely had to consider whether an agreement to purchase the picture had been entered into by Kinsley. The verdict includes interest on the full amount of the claim.

ALTMAN'S TOMB UNVEILED.

On Sunday at Cypress Hills cemetery a granite sarcophagus, built to hold the remains of Benjamin Altman was unveiled. An address was made by President Robert W. de Forest, of the Metropolitan Museum, who eulogized the late merchant for his great gift to that institution.

TO ENLARGE LAYTON GALLERY.

Mr. Frederick Layton of Milwaukee has given \$10,000 to be used for the erection of a north wing to the museum which bears his name. The addition will house the present sculptures and prospective new collections.



THE PAINTER'S SON TITUS

Rembrandt

Said to be sold from Althorp House by Earl Spencer

a committee of its members and not on that of those "who write letters." The work is owned by Herr Marcell Nesmes, one of Hungary's best known collectors, and the artist has received a gold medal at the Exposition.

SAYS HE MORTGAGED TO FREER.

Lee Kee Son, a highly educated Chinese, was arrested Sept. 29 in Berkeley, Cal., pending an investigation as to the alleged sale of antique Chinese pictures valued at \$52,000. The works belong to Liu Sung Fu, a Shanghai art merchant, and form part of a collection sent for display at the Pan-Pacific Exposition. Three hundred are shown and 87 were stored for lack of space. These latter Liu Sung Fu is said to have shipped to Mr. Charles L. Freer, the well-known Detroit collector, on Lee Kee Son's suggestion. The latter says that he mortgaged them to Mr. Freer and received \$5,280. Mr. Freer claims, it is said, he bought the works from Lee Kee Son as agent for the owner for that sum, much less than their value. Son had \$6,000 in his possession when arrested.

among you, let him cast the first stone," reproduced on page 3.

West's religious compositions were numerous, and it is not too much to say that, whatever their faults, they are equal, if not superior, to the better pictures of that class painted by any of the Georgian British masters of his day.

One of his conspicuous achievements in this department is the picture now in Chicago, another is the very large canvas presented by the late J. P. Morgan to the Hartford Morgan Museum, "The Raising of Lazarus."

The Vose Gallery has done much to re-establish the artistic repute of West, by importing a number of his better compositions painted in England. No American museum can longer afford to ignore this early artist who went from the "wilds" of Colonial Pennsylvania to an intimate position in the British court by sheer virtue of talent.

A TITIAN FOUND.

A cable from Berlin says a painting by Titian has been discovered in Vienna. The subject is "The Rape of Lucretia."

ART SALES AT EXPOSITION.

The Department of Fine Arts of the Panama-Pacific Exposition announces that the sales made by it for artists of work exhibited in the Department reached a total of slightly over \$100,000 on October 2.

Of this amount \$81,025.65 was for paintings; \$12,947.40 for sculpture; \$7,301.05 for prints; \$25,388.30 for works by foreign artists and \$75,885.80 for U. S. artists.

| Tabulation of Sales. | |
|----------------------|--------------|
| Paintings | \$81,025.65 |
| U. S. Section | \$58,176.25 |
| Foreign Sections | 22,849.40 |
| Sculpture | \$12,947.40 |
| U. S. Section | \$12,116.00 |
| Foreign Sections | 631.40 |
| Prints | \$7,301.05 |
| U. S. Section | \$5,593.50 |
| Foreign Sections | 1,707.50 |
| Total | \$101,274.10 |

Painters whose works have been sold, U. S. Section: Inez Addams, Ethel F. Bains, Anna W. Betts, Hugh H. Breckenridge, E. L. Bryant, H. M. Camp, A. B. Carles, C. C. Curran, E. Shippen Green Elliott, T. E. Farnott, Gertrude Fiske, C. E. Fortune, F. C. Friesake, E. Garret, W. W. Gilchrist, Jr., Walter Griffin, Jules Guerin, J. M. Hamilton, E. L. Henry, Irma Kohn, N. MacGillivray, A. F. Mathews, Gari Melchers, W. L. Metcalf, H. D. Murphy, J. F. Murphy, R. R. Nelson, Bruce Nelson, Eugen Neuhaus, F. Hunn, M. D. Page, Edgar Payne, E. H. Potthast, James Preston, E. W. Redfield, H. E. Smith, Jessie W. Smith, Alice K. Stoddard, Dwight W. Tryon, and C. H. Woodbury.

Painters, etc., whose works have been sold, Foreign Section: M. Yabu, Osaka; S. K. Kyoto, Pau Steek, Ettore Tite, W. Teh-chang, Teh Hsin-chen, Yang Tien-li, Houn Chun-kao, Kee Ku-kai, Yong Teh-fu, Ma Hsiao-shien, Li Hsiao-yu, Lien Hsiao-hao, Yu-chiao, Liu Taz-hsin, Li Hae, Kao Ki-fong, Chien Shun-chu, John Bauer, Alfred Bergstrom, Anna Bittig, Gabriel Burmeister, Hugo Carlberg, Anselm Schulzberg, Alberto V. de Rocha, A. A. Manta, Eliseo Coppini, C. de La Torre, E. A. Beck, W. C. C. Bleckmann, G. J. de Beer, Arend Hyner, Jan Jans, W. C. Nekken, Jan van Rhymen, Willy Sluiter, Hobbe Smith, William Steelink, L. van der Tonge, Nicolaas van der Waay, Curt Agthe, A. Koresfoer-Kriesch, Mme. Remsey, L. Richmond, and Otto Valstad.

Etchers, Lithographers, etc., whose works have been sold, U. S. Section: C. Addams, G. C. Aid, F. H. Armstrong, O. Bacher, A. Barone, V. Bernstrom, B. C. Brown, M. G. Carr, G. W. Chandler, John Cheney, W. B. Closson, Timothy Cole, Elizabeth Colwell, Nell Coover, J. W. Cotton, C. W. Dahlgreen, Dawson Watson, M. De Cordoba, Blanche Dillaye, A. W. Dow, A. B. Durand, John W. Evans, Henry Farrar, C. A. Gagnon, Sears Gallagher, G. F. Goetsch, Anne Goldthwaite, L. O. Griffith, Paul Hammersmith, F. W. Harer, Robert B. Harshe, Ernest Haskell, Eugene Higgins, Clark Hobart, E. B. Hopkins, L. G. Hornby, Earl Horter, W. M. Hunt, E. T. Hurley Helen Hyde, B. E. C. Jaques, W. R. Johns, C. B. Keeler, Jr., Katherine Kimball, Pedro J. Lemons, Beatrice Levy, W. A. Levy, Allen Lewis Bertha Lum, D. Shaw, MacLaughlan, Thomas R. Manley, John Marin, Xavier Martinez, and Anna L. Merritt M. N. Moran, T. Moran, L. C. Mullgardt, P. W. Nahl, B. J. Nordfield, Louis Orr, Bess Otis, G. R. Partridge, Margaret Patterson, F. P. Paulus, R. M. Pearson, Joseph Pennell, Isabelle C. Percy, George T. Plowson, Will J. Quinlan, Leo F. Randolph, E. D. Roth, Worth Ryder, C. D. J. Fovret de St. Memin, J. Sortain, E. Savage, Phil Sawyer, O. J. Schneider, S. A. Schoff, George Soseney, John Sloan, J. D. Smillie, J. A. Smith, Maud H. Squire, Dorothy Stevens, T. W. Stevens, D. C. Sturges, Benjamin Tanner, John C. Vondrous, Everett Warner, C. Washburn, W. G. Watt, H. A. Webster, D. A. Hehrschmidt, E. K. Kant Wetherill, C. H. White, J. S. Williams, Henry Wolf, F. F. Wood, Margaret H. Wright, Mahenri N. Young.

Etchers, Lithographers, etc., whose works have been sold, Foreign Section: Elsa Bjorkmap, Ferdinand Boberg, Gabriel Burmeister, Ed Cramer, Ernst Halgreen, Reguhold Nordensten, Ernst Norlund, Gustaf Magnusson, Hilding Hyman, Carlo Peterson, M. A. J. Bouter, Etienne Bosch, G. van Roggen (Johannes Matthous), Dirk Harting, Martinus Kramer, W. C. J. Nieuwenkamp, W. Witsen, W. de Zwart, Th. van Hoytama, Frank Brangwyn, T. Kasimir-Hoene, Ermina Lowenstamm, T. F. Simon, Svabinsky, Bela Erdessy, A. Hammabaack, and Frite Thaulow.

Sculptors, Medallists, etc., whose works have been sold, U. S. Section: Lillian Baer, Edward Borge, Karl Bitter, V. D. Bremner, A. S. Calder, Nessa Cohen, C. E. Dallin, Harriet W. Fishmuth, Malvina Hoffman, Albert Laessle, E. B. Longman, Paul Maniship, E. B. Parsons, A. Piccirilli, Albin Polasek, B. L. Pratt, Frederic Remington, Lucy Richards, C. E. Risque, C. Cary Rumsey, Janet Scudder, L. M. Sterling, Bessie P. Vonnob, Alice M. Wright.

Sculptors, Medallists, etc., whose works have been sold, Foreign Section: Tatsucki, Nogami; Tokyo; Emenegildo Luppi, Giovanni Prini, Cheo Taz-chen, Pac Hue-lee, and Yeh Ku-kei.

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THOSE EXPOSITION AWARDS.

Dr. Albrecht Montgelas says in the Chicago Examiner: "The agitation over the prize awards at the San Francisco Exposition has not yet subsided, as evidenced in the last issue of the AMERICAN ART NEWS. Now, no jury ever expects to satisfy everybody, public or artists, and in the case of the San Francisco Exposition the jury was confronted with the thankless task of awarding a certain number of prizes without having a sufficient range of really eligible pictures to choose from. But whatever can be said against the decisions of the jury in San Francisco reflects only on the judgment of the jurors, not on the selection of membership of that body.

"It is only when the methods of a jury are attacked, regardless of whether their decisions are bad or, by a stroke of good luck, correct, that the matter of juries becomes a menace to the interest of art.

"The most satisfactory solution of the jury question seems to lie in the method employed in various cities of the continent of Europe, for instance, in Paris. Out of a large number of jurors who make the original selection there should be elected by ballot a smaller number of men, who in turn would, by a process of elimination, select the amount of pictures which would come in for a consideration of awards. Then all of the original jurors pass over these works and decide on the special character of the awards.

"This method insures the broadest possible basis for ultimate decisions, eliminating the danger of onesidedness and personal favoritism.

"But even among the original large number of jurors at the Paris Salon you will vainly search for anybody who might bring into the jury sessions his personal ideas as to the propriety of divorces or as to the charms which since the days of Eve the weaker sex has exercised over man.

Needs and News of the Museum.

Director Edward Robinson, at the monthly press view on Monday at the Metropolitan Museum, called attention to its need of a large increase in its annual membership, which has fallen to 2,282 against some 3,500 last year. A strong letter of appeal is to be issued this month to those whom it is thought might be likely to become annual members. In view of the fact that the city is not financially as strong now as usually and that its annual appropriation is one of the chief means of support, the need for other aid is now unusually pressing.

Under present conditions no new purchases can now be made, except from funds especially set aside by bequest or otherwise, for that purpose. In the bulletin a report is made of the work of the Museum's Egyptian expedition during the war. It is also noted that the objects of the Theodore M. Davis bequest, including the Rembrandt "Sybil," already reproduced in the ART NEWS are now at the Museum, pending the results of the litigation, over the estate, now on in the Rhode Island courts, some of them being shown in the galleries.

In the new tapestry gallery is now hung a remarkably fine Gothic hunting specimen of large size, purchased last spring. It is apparently French or Franco-Flemish of about the year 1500. In the gallery of recent accessions was shown an interesting stonehead from Angkor Wat with a curious smile on the features. There are also displayed various near Eastern ceramics from Persia and Mesopotamia. A number of specimens of terra-cotta, bronze, glass and gems, in addition to those accessions to the Department of Classical Art in 1914 already described, are written of in the present number of the bulletin.

COMING BOOK AND ART SALES.

Important Sales of Autographs.

The Anderson Galleries (Inc.), Madison Ave. at 40 St., will begin the season of 1915-16 by the sale on the afternoons of Tuesday, Oct. 19 and the three succeeding days of Part VII of the great collection of autographs made by the late Adrian H. Joline of this city. This division of the collection embraces autograph letters and documents by famous kings and queens of England and the Continent, and letters and manuscripts by the Brownings, Burns, Byron, Gray, Keats, Lamb, La Fontaine, Macaulay, Mitford, George Sand, Southey, Tennyson, and many other distinguished literary men and women of England and France. There is an unusually fine collection of play bills, and among the extra-illustrated books are one of thirty copies of the life of G. P. R. James by Mr. Joline, with more than forty autograph letters by James and his contemporaries, and a life of Ainsworth, with 165 autograph letters by him and his literary friends.

Remarkable Collection of Lincolniana.

For many years Mr. John E. Burton, of Milwaukee, has been a collector of material regarding Abraham Lincoln, including Mss., relics, medals, books and pamphlets.

The Anderson Galleries announce the sale of this collection in five afternoon sessions beginning Monday, Oct. 25, and says that it is the largest collection of printed material regarding Lincoln that has ever come on the market, embracing many great rarities, including one of fifty copies of the Emancipation Proclamation signed by Lincoln; an extraordinary collection of Lincoln broadsides; his own copy of the Constitution with a proposed amendment in his hand; two pages from his Sum Book, showing how he worked examples in arithmetic when a boy, and a remarkable series of legal documents, seven in all, signed by Lincoln and all but two wholly in his hand, which show his professional associations, beginning in 1838 and running on to 1855.

The miscellaneous books in the Burton library and his valuable collection of gold and silver coins will be sold in eight sessions beginning Nov. 8, and there will be a third important sale later on.

John Boyd Thacher Sale (Part VI).

The coming sale at the Anderson Galleries Nov. 3-4 of Part VI. of the John Boyd Thacher collection includes Autograph Letters, Mss., and Documents of the following, among many other distinguished persons: Statesmen: C. J. Fox, Sir Christ. Hatton, Sir T. Gresham, Sir M. Hale, Judge Jeffreys, the Earl of Nottingham, the Duke of Hamilton, etc.; Authors: Fielding, Gibbon, Goldsmith, Gray, Lord Herbert of Cherbury, Dr. Johnson, Ben Jonson, Keats, Lamb, Kipling, Landor, Locke, Andrew Marvell; Composers: Flotow, Gluck, Gounod, Handel, Haydn, Liszt, Mendelssohn, Meyerbeer, Moscheles, Mozart; Artists: Gainsborough, Grinling Gibbons, Hogarth, Inigo Jones, Kneller, Mme. Lebrun, and Morland; Famous Soldiers: "Chinese" Gordon, Gen. Ireton, Kitchener, the Earl of Leicester, the Duke of Marlborough, Gen. Monck, Sir John Moore, and others; European Celebrities: David Garrick, William Harvey, Archbishop Laud, John Law, Madame de Maintenon, Laura d'Este, Maffei, Madame Moliere, Duchess de Longueville, etc.

Particular attention is called to the three unpublished letters by Charles Lamb, an unpublished poem by him, and the original Manuscript of his poem, "The Triumph of the Whale," and also to the remarkably fine historical letter on the campaign in Flanders by the Duke of Marlborough, and the exceedingly important letters by Goldsmith, Keats and others.

Sale of Japanese Art.

An interesting collection of Japanese art, embracing color prints, original drawings and books, the property of Mitsuo Komatsu of Tokio, will be placed on exhibition at the Anderson Galleries, Oct. 30, preliminary to the sale on the evenings of Nov. 3 and 4. What is considered the finest painting in the collection is the "Hawk and Monkey," by Tenryu-Dojin, a great colorist, who flourished in 1570-1620, 70x18 inches in size, from the famous collection of Lord Ono, and has been described as one of "the secret gold treasures" of his castle. Another fine and rare example of an ancient painting is "Yasan Jin," an allegorical figure by Masanobu-Karino (1380-1477), one of the greatest artists of Japan.

Phila. Autograph Sale.

At the auction sale of Autograph Letters and Historical Documents by Stan. V. Henckels on Oct. 8, the highest price realized was \$200 for a Sheffield silver plated breakfast castor, formerly the property of Thomas Jefferson. A letter dated Dec. 7, 1797, from James Monroe, President of the U. S., inviting Alexander Hamilton to the field of honor fetched \$105. A deed of sale to Cardinal Fesh from Napoleon I, bearing the Emperor's signature and also the initial "N" four times, setting forth the sale of lands and tenements in Corsica, fetched \$65. Robert R. Livingston's letter to Col. Wm. Duane in reference to the character of Benj. Franklin was sold for \$60. The Historical Society of Pa. acquired two documents, signed by Benj. Franklin, having relation to the affairs of the Library Company of Phila. at an aggregate price of \$48. A letter of Wm. Franklin, Colonial Governor of New Jersey and illegitimate son of Benj. Franklin, fetched \$21.50.

Queen Elizabeth's Privy Council were the signers of a letter to the High Sheriff of Norfolk requiring horses for Ireland sold for \$23. An order signed by the Earl of Essex, the Queen's favorite and by other historical personages was disposed of for \$21 as was for the same figure a letter of Andrew Jackson's to his daughter. The celebrated Dr. Samuel Johnson mentions the provisions of his last will and testament in a signed letter dated Dec. 5, 1778 and sold for \$55. A warrant signed by the Earl of Pembroke, Shakespeare's patron fetched \$41, and a paper signed and sealed by Wm. Penn appointing a Court of Inquiry in Bucks County was sold for \$39. Eugene Castello.

A portrait of Kemble as Coriolanus by Sir Robert Ker Porter, given by Mr. James Buchanan Brady, has been hung in the main dining room of the Friars' Club.

There were a number of sales of oils, drawings and sculptures at the Woman's Suffrage Exhibition at the Macbeth Galleries, 450 Fifth Ave., which closes to-day. The sculptures led in the sales.

A statue by J. Massey Rhind of Gen. Alexander Stewart Webb was unveiled at Gettysburg, Oct. 12.

The "Cicerone"

SEMI-MONTHLY JOURNAL PUBLISHED
IN THE INTERESTS OF THE ART
EXPERT AND COLLECTOR

The "Cicerone" can point to its six yearly volumes as having maintained the promises made on its first appearance. It has been a guide as to the most important occurrences of international artistic life—a pioneer in the directions to which the interest of collectors of our time is chiefly directed—a conscientious record of all important features and new acquisitions of public museums—of discoveries, exhibitions, etc. Moreover a reliable and constantly up-to-date record, with respect to European auctions, and a guide for museum officials, collectors and art dealers.

It may without exaggeration be called the best and most reliable organ for all those taking an active interest in questions of ancient and modern art.

The journal rapidly attained a leading position through first giving publicity to important works in the possession of private collectors and international dealers, as well as by opening up hitherto unknown territories, particularly of an ancient art.

MONATSHEFTE FÜR KUNST-WISSENSCHAFT

(Monthly Numbers for Science of Art)

For the reader interested in art history, the MONATSHEFTE FÜR KUNST-WISSENSCHAFT forms an important adjunct to the "Cicerone." It is the real German central organ for art and scientific research, embracing the whole range of the history of architecture, painting, plastic and graphic art and the smaller arts, with the aid of new and copious illustrations.

In a special section based on criticisms by the most celebrated specialists, each number contains a review of the entire art literature of Germany and foreign countries.

The "Monatshefte" is now in its eighth year of publication and is the organ of art experts and lovers, museums and collectors and contributes to the scientific appreciation of their treasures.

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LONDON LETTER.

London, Oct. 6, 1915.

The City Art Gallery of Manchester is at present holding an interesting exhibition of Flemish Lace, representing every type produced in Flanders during the last 350 years and including many rich examples of Church altar lace of the most elaborate and exquisite kind. Certain pieces, executed during the reign of Albert and Isabella are so fine that they had to be made by the light of a small lamp in an underground cellar, so that the fine thread might not be injured by the dry air above ground. But, quite apart from the delicacy of workmanship, the designs, often including mythical animals, as well as flowers and fruit of great beauty, are of remarkable draughtsmanship, showing that the skill of the most eminent designers must have been requisitioned in connection with this work. Added interest is given to the collection by the fact that it was removed by its owner from Ghent while the German army was actually about to enter the town!

It was an apt idea on the part of the Medici Society to hold at their Grafton Street Galleries an exhibition of stained glass by modern artists, for not only will there later on be great scope for the designers of memorial windows, but, when the time comes for the reconstruction of the ruined cities of the continent, the art of staining glass will occupy a more important place among the crafts than has been given it for many a year. The exhibits to be seen on this occasion are not of course of equal merit, many achieving but a weak result in their attempt to base their methods on primitive models. The artists who have elected to be frankly modern are by far the more successful and one cannot but be impressed by the particularly excellent work done by women in this line. The disposition and arrangement of the leads is of course as important a matter in regard to stained glass as is the main design or the tone of color, and it is perhaps due to the natural ingenuity of the feminine character that the women artists seem to overcome this difficulty with more apparent ease than do their brethren. There is an unexpected sense of humor also about some of their work, notably in that of Miss Townsend, who shows a clever composition in which Mr. Bernard Shaw is seen hammering the world into shape with the assistance of his fellow Fabians! Wooliscroft Rhead is represented by a dignified figure of St. George, an admirable piece of work, which is decorative without being so unduly insistent as to detract from the merits of the architecture which may surround it. This exhibition is valuable as demonstrating, not only what our modern artists are doing in this branch, but also the pitfalls which beset those who tread in this particular path.

American admirers of Mr. Henry James will be interested to hear that his marble bust, executed by Derwent Wood, is now on view at the Tate Gallery. In this work the sculptor must have had an exceedingly subtle and difficult task before him, for the qualities which he was called upon to express with his chisel were many and various. It was almost inevitable that something should be missed from the whole, but it would be ungenerous to deny that there is much that is worthy of praise, both from the technical and the artistic point of view. The bust is pleasingly free from affectations and has obviously been wrought with sincerity and feeling.

An exhibition of Copenhagen Porcelain is on at the Brighton Art Gallery and is familiarizing its visitors with a type of ceramics which is too little known and understood over here. There are, however, various indications that it will not be many years before Danish pottery will take a high place in the affections of collectors, who

will no doubt specialize either in the crystalline ware in which the decoration adheres closely to the technique of the body, or in the porcelain which adds a delicate luminosity to its beauty of color. The modelling of animals and figures shows a high degree of craftsmanship, the best artists of Denmark working in this medium. Specimens signed in leading names will assuredly appreciate in value before long.

The article in the August issue of the ART NEWS on "False and Forged Bronzes" has created a considerable amount of interest over here, several journals commenting upon it and the nefarious trade with which it deals. The facts which it disclosed do not, of course, come as an entire surprise in many quarters, but as it is the first time they have been publicly disclosed, the comments made on the article have been interesting and in many cases—illuminating!

L. G-S.

MEDALLIC ART.

The N. Y. Evening Mail's Medal for Athletics, the work of the sculptor Gutzon Borglum, shows how satisfactory it is to everyone concerned to have a competent artist, familiar with the requirements of the medal, knowing just what its limitations are,

The catalog on Spanish porcelains contains illustrations of two most remarkable figure groups, always supposed to be Buen Retiro, but which proved to be noble examples of Capo di Monte of the second period, and the finest specimens, undoubtedly, in America.

DEBTS IN ENEMY COUNTRIES.

Fortunately for the British fine art trade, it is probable that it owes to enemy countries far more money than Germany owes to it. But those firms which have debtors in Germany and Austria should note that it has been arranged that the Public Trustee shall keep a record of "debts (including bank balances) due to British subjects from persons residing in enemy countries." Persons desiring to record their claims should obtain Form G for the purpose of doing so from the Public Trustee (Trading with the Enemy Department), 2, Clement's Inn, Strand, W.C. Of course the action of the Public Trustee will be confined to entering upon the record claims of which particulars are supplied to him, and in no way commits the Government either to responsibility for the correctness of the claim entered, or to taking any action on the conclusion of hostilities or otherwise for the recovery of the



"HE THAT IS WITHOUT SIN, ETC."

Benjamin West

Purchased by the Chicago Art Institute from R. C. & N. M. Vose, Boston

to employ his best efforts in this most difficult art. The medal here mentioned, beautiful and simple in design, shows on the obverse the necessary inscription in a wreath of laurel and oak and upon the reverse a beautifully modeled nude figure of an athlete preparing to enter a contest, effectively set off against a perfectly plain background giving wonderful value to the figure standing against it and the beautiful detail of muscular development shown therein.

Eugene Castello.

HISPANIC MUSEUM CATALOGS.

The Hispanic Museum has published four most valuable ceramic catalogs compiled by Dr. Edwin A. Barber, Director of the Pa. Museum.

In the catalog on Hispano-Moresque pottery Dr. Barber calls attention (for the first time) to the use of white slip and lead glaze, developed gradually after the Moorish potters introduced tin enamel into Spain. His investigation of this subject resulted in the discovery that almost every piece of Hispano-Moresque ware made after the fourteenth century contains a large proportion of lead in the glaze and more or less slip, a fact which does not seem to have been known before.

debts in question.—London Fine Arts Trade Journal.

FOREIGN ART NEWS.

Professor Philipp Franck has been appointed director of the Berlin Royal Art School.

Max Lebs, director of the Royal Copperplate Cabinet at Dresden, has recently celebrated his 60th birthday. He brought into shape the collections of Durer, Holbein and other old masters.

Owing to the scarcity of copper in Germany the government is reported to have ordered the seizure of all works of art, such as statues, and all chandeliers and lighting apparatus.

Winston Churchill, formerly first lord of the British Admiralty, has not yet accepted

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the request to exhibit at the coming display of the Painters' Society. He is said, in this line, to be especially modest.

Print Collectors' Quarterly.

The Print Collectors' Quarterly for October, under the editorship of Fitzroy Carrington, curator of prints at the Boston Museum, opens with Louis R. Metcalfe's account of Claude Mellan, the brilliant original portrait and figure engraver, supposed to have been a pupil of Leonard Gaultier, rather than of Thomas Le Leu, who stood with him alone in the front rank of the artists of line of the day. His portraits are excellent and his compositions, such as "St. Pierre Nolasque" and "St. John in the Desert," brilliant. A welcome paper by Frank Weitenkamp, chief of the Prints Division at the N. Y. Public Library, treats of the lithographs of Gabey, a master of the art and a remarkable and particularly picturesque draughtsman. Miss E. L. Cary writes of Dante Gabriel Rossetti as an illustrator. Emil H. Richter who treats of German XV century wood cuts, answers further a letter, also printed, by W. G. Rawlinson, on the unpublished series of mezzotints of Turner. John Charrington, honorary curator of the Department of Prints of the Fitzwilliam Museum at Cambridge, Eng., has a note proving that the subject of a print by Rembrandt is "Sylvius." An entry into Jerusalem by Master Lcz, acquired at the Ives sale last season by the Boston Museum, is reproduced.

Mr. Ercole Canessa of C. and E. Canessa, whose American house is at 547 Fifth Ave., recently arrived from San Francisco where the firm has a large and beautiful exhibit in the handsome Italian Government Building at the Exposition which has attracted thousands of visitors and been deservedly successful.

Mr. Amadeo Canessa is en route from Italy and is expected here soon.

Statement of the Ownership, Management, etc., of the AMERICAN ART NEWS, required by the Act of August 24, 1912, published weekly from October 1 to June 1—monthly in mid-June, July, August and September at New York, N. Y., for October 1, 1915.

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JAMES B. TOWNSEND, Editor.

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M. Litterbusch, Notary Public.

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of art works and the obtaining of the best
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sons having art works and desirous of dis-
posing or obtaining an idea of their value
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of time, and, in many instances of unneces-
sary expense. It is guaranteed that any
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gard to personal or commercial motives.

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We are so frequently called upon to pass
upon the value of art works for collectors
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whether prior appraisals made to fix the
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taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advisability of consulting our Bureau of Ap-
praisal either in the first place or for re-
vision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market val-
ues, both here and abroad; our appraisals
are made without regard to anything but
quality and values, and our charges are
moderate—our chief desire being to save
our patrons and the public from ignorant,
needless and costly appraisal expenditure.

A Baltimore Appreciation.

Editor AMERICAN ART NEWS:

Dear Sir: I am very glad to enclose my
subscription for another year to the AMER-
ICAN ART NEWS, which I find a most satisfac-
tory and up to date art publication.

Yours very truly,
Alice Worthington Ball.
Baltimore, Md., Oct. 12, 1915.

AS TO EARLY AMERICANS.

Attention was called by a writer in
our last issue to the comparatively fee-
ble showing at the Metropolitan Mu-
seum of the works of early American
masters, and this fact, especially in
view of a marked revival of public in-
terest in these works, and the further
fact that several of the new, and some
of the older American Museums are
rapidly acquiring representative exam-
ples of these men and their followers,
as evidenced by our news columns
every issue—which also means that the
supply of such works, not overplenty,
is diminishing; would seem to make
evident the necessity of the Metropoli-
tan's moving soon to build up its col-
lection of early Americans. In this
issue alone we record the acquisition
by the Chicago Art Institute of a fine
example of Benjamin West, and of the
securing by the Worcester Museum of
a superior pastel portrait by Copley,
while the interesting description of the
many good examples of early Ameri-
can Masters, owned by the N. Y. His-
torical Society, also published in this
issue, shows that another New York
institution is in the field as a competi-
tor for these works.

MR. WYER'S RESIGNATION.

Following the controversy between
Director Raymond Wyer, of the Hack-
ley Museum of Muskegon, Michigan,
and certain newly elected Trustees of
that institution over the former's pol-
icy in the expenditure of the Muse-
um's bequest funds for pictures, fully
related in our last issue, comes the
news of the resignation of Mr. Wyer,
to take effect at the expiration of his
contract with the Museum, on July 16
next.

This is to be regretted, for while we
have differed with Mr. Wyer's policy
in the purchase of pictures ourselves,
in that he has not paid sufficient at-
tention, in our opinion, to the building up
of a collection of early American
works, which, also in our opinion,
should be the first ambition of the Di-
rector of a new American or, as a mat-
ter of fact, of any American Museum;
he has otherwise made a good record
and his purchases on the whole have
been marked by good judgment and
knowledge.

Further than this, Mr. Wyer has
evinced the possession of qualities of
management, judicious exploitation of
his institution, locally and abroad, and
an attention to the educational and
most important side of a Museum, not
always found in Museum Directors.

We sympathize with Mr. Wyer in
the obstacles placed in his path by
perhaps well-meaning citizens of Mus-
kegon, but men evidently, through
lack of opportunity or want of inter-
est, not fitted to dominate the affairs of
an Art Museum, and we are confident
that so capable an Art Director and
Executive as Mr. Wyer has proven
himself, will soon find a wider and bet-
ter field for his abilities than he has in
Muskegon.

DON'T KNOW THE FACTS.

"Art circles are interested, likewise amused,
at the various letters published in the
American Art News, protesting against
the award of the special Grand Prize to
Frank Duveneck, instead of to William M.
Chase. Strange, they argue, that so many
letter writers should be ignorant of the
fact that the honor came to Mr. Duveneck
as a special appreciation of the foreign
members of the jury, and had nothing to
do with the American members, nor with
the Exposition authorities. Strange, too,
that the various protestants did not know
that Mr. Chase, having had a special room,
was not eligible for further honor. As for
Mr. Pennell's attitude toward prize awards,
I refer all interested to Mr. Trask's letter,
to Mr. Pennell's reply, and the second note
from the head of the art department, which,

so far as I know, Mr. Pennell has not yet
had the courage to answer.—Saunterer, in
Town Topics, Oct. 7.

[Strange! That the usually well-in-
formed Saunterer should evidently,
when he penned the above comment,
have been ignorant of the fact that
Duveneck's name was suggested for
the special Grand Prize by one of 13
foreign members out of a Jury of 36,
all the rest having been Americans,
that the foreigner's suggestion could
not have been made effective without
the majority vote, at best of these
Americans, so that they really gave
him the honor, and finally, that Duven-
eck had a special room—as did Chase
—and that he was just as ineligible
under the Exposition Art Department
rules—as was Chase—both being
"Hon. Concours." Why then was
Chase passed over for Duveneck, or at
least not given equal honor?—Ed.]

CORRESPONDENCE

As to Mather Brown.

Editor AMERICAN ART NEWS:

Dear Sir:—The prominent notice given to
Mather Brown, in your last issue, leads me
to believe that you may be glad to supple-
ment Mr. Hart's excellent sketch of this
early American artist, with a few excerpts
from letters written by him shortly after his
arrival in England, in 1780. He carried with
him to Europe two letters of introduction
from his grandfather, Rev. Mather Byles,
one of them addressed to Harrison Gray,
Esq., formerly Treasurer of the Province,
and the other inscribed by the famous wit,
"To Mr. Copley in the Solar System."

While Mather Brown was pre-eminently
a portrait painter, and like Stuart achieved
his greatest success with heads, like all
painters of that period he essayed historical
subjects as well. For Boydell he produced
"Bolinbroke offering the Crown to Richard
II," and among his best work of this char-
acter may be mentioned "The Marquis
Cornwallis Receiving as Hostages the Sons
of Tipoo Sahib." In 1793 two pictures by
him, "The Baptism" and "The Marriage of
Henry VII," sold at auction for £84.

The following comments on Brown's
style are taken from the "Critical Dictio-
nary of Painters," London, 1876: "His touch
is particularly dry, almost as dry as Benja-
min West's, yet his portraits have not that
hard effect which characterizes many of
West's heads because Brown was careful in
leaving the outlines delicate. We can also
trace in his best portraits, nice wiry strokes
about the features similar to what we see in
chalk drawings. As there is character and
considerable variety of expression in
Brown's portraits we are encouraged to
conclude that he was successful in preserv-
ing the likenesses of those who sat to him."

As some natural wonderment may be felt
why, in view of the early achievement of
success, we find the artist later neglected by
his former patrons, and now a name so lit-
tle known, it may be explained that a men-
tal malady which first disclosed itself in ec-
centricities, finally developed to the degree
of extinguishing the fires of genius with
which Mather Brown had by nature been
genuinely gifted.

If Mr. Hart and Mr. Cust are to engage
in a discussion of the attribution of the Har-
wood portrait to Stuart or Brown, I think it
might be well to open the question broadly
enough to enquire which of the two artists,
at that period, may have been regarded as
the greater painter.

Respectfully yours,

Edward Francis Coffin.

Worcester, Mass., Oct. 11, 1915.

Excerpts From Mather Brown's Letters.

Here follow the excerpts from Mather
Brown's letters referred to above:

In a letter dated Paris 23, 1781, Mather
Brown writes: "Dr. Franklin has given me
a pass, and recommendatory letter to the
famous Mr. West. He treats me with the
utmost politeness; has given me an invita-
tion to his home. I delivered him my grand-
father's message; he expressed himself with
the greatest esteem and affection for him,
and has since introduced me at Versailles,
as being grandson to one of his most par-
ticular friends in America."

In his first letter from London, written
1781, the artist says, "In consequence of
the recommendation of Dr. Franklin, who
gave me letters to his fellow townsman,
the famous Mr. West, of Philadelphia, I

practice gratis with this gentleman, who
affords me every encouragement, as well
as Mr. Copley, who is particularly kind to
me, welcomed me to his home, and lent me
his pictures, etc. At my arrival, Mr. Treas-
urer Gray carried me and introduced me to
Lord George Germaine."

In a letter written in 1783, he writes: "I
have exhibited four pictures in the exhibi-
tion; the King and Queen were there yes-
terday." In 1783: "I have painted several
Americans. Yesterday I had two pictures
shown His Royal Highness the Prince of
Wales. They were carried to the palace by
his page. He criticised them and thought
them strong likenesses. I believe I never
told you that the King knew a picture of
mine in the last exhibition, of the Keeper
of Windsor Castle, and took particular no-
tice of Mr. Gray's picture; asked who it
was, and who did it, ad what book he had
in his hand. Mr. West told him it was
the Treasurer of Boston, painted by his
pupil, Mr. Brown, a young man from
America. The King asked him what part.
He told him Massachusetts."

In 1785 he writes: "Among other great
people I have painted, Sir William Pepper-
ell and family, and Hon. John Adams, am-
bassador to His Britannic Majesty. On
the 20th of June, I had the honor to be in-
troduced to the Duke of Northumberland
at his palace; His Grace received me with
the utmost politeness."

In a letter 1786, he writes: "I have near a
hundred pictures of my countrymen in my
rooms, which are universally known; Mes-
srs. Adams and Jefferson on one side
of the room, and on the other, Treasurer
Gray and Sir William Pepperell."

The following extract is from a letter
mentioning Brown, written March 6, 1789,
in London, and sent to Boston: "Your
countryman, Mather Brown, is well and in
the highest state of success. He now rents
a house at £120 a year and keeps a servant
in livery, and is appointed portrait painter
to His Royal Highness the Duke of York.
He has a great run of business and has not
only painted many of our nobility, but
also the Prince of Wales."

He also painted the portraits of many of
the distinguished English military and na-
val officers of his time, among whom were
Elliot, Rodney and Cornwallis.

TAKES ISSUE WITH BECKWITH.

Mr. Frederick James Gregg in a letter to
the N. Y. Times, in answer to Carroll Beck-
with's letter on "The Worship of Ugliness,"
republished from that paper in last week's
ART NEWS, says:

"I leave out of consideration the sugges-
tion of Mr. Carroll Beckwith that recent
developments in art have been 'pernicious
and monstrous,' and the other one that our
innocent students should be saved from
such 'perversities' by lectures on morals—
in the Ruskin manner, no doubt. Let me
deal with one point in his letter in your
issue of Oct. 4.

"He says that, on visiting the Volland
Gallery in Paris, two years ago, he was 'hor-
rified to find the entire collection consisting
of the most extreme works of the Cubists,
Futurists, Pointillists, and all the extreme
schools of the mental maniacs.'

"Mr. Beckwith must be incapable of tell-
ing the difference between a Renoir and a
Cubist, or a Degas and a Futurist. How,
then, could we expect him to tell a Cezanne
or a Gauguin when he saw it?

"In spite of Mr. Beckwith, the Volland
Gallery owes its fame—as everybody but
Mr. Beckwith knows—to its richness in the
works of Renoir, Degas, and Cezanne. It is
to see the paintings of these masters that
people go there from all over Europe and
America."

Beckwith Upholds a Principle.

Editor AMERICAN ART NEWS:

Dear Sir: Referring to my note in the
N. Y. Times recently, and which I notice
you republished in part in your last issue,
I would like to add that I feel it is time
the artists who have been educated in
their profession should no longer allow the
public to remain in any doubt of their po-
sition, or the standards of art training in
which they believe. We have been tolerant
and patient, trusting that it would be a fad
of the moment, but when it threatens to
become a vicious disease, when we find that
our art critics of the press, whose duty it
is to guide public taste, no longer direct
with thought that is elevated, but cater to
an unwholesome sensationalism that is both
vulgar and degrading, it is time, I say, that
we follow the example of such distinguished
men as M. Bonnat and endeavor, with voice
and action to stem this current of so-called
"Modernism" which threatens the very
foundations of the future generation of ar-
tists in this country, not to speak of the
taste of our entire people.

Yours sincerely,

Carroll Beckwith.

Onteora, N. Y., Oct. 11, 1915.

CHICAGO.

Whether handicraft and "commercial art" should be classed as "fine art" is a question made prominent in the exhibitions that are opening the season here—and it may be news outside Chicago that the Art Institute is the first American institution of high art that opened its doors and offered its galleries to shows of applied art, on the basis of a "fine art standard." This fact is eliciting considerable comment in local art circles, following the report that the establishment of a museum of textiles will be discussed at the present convention of silk manufacturers in Paterson, N. J. Certainly Chicago patrons and art lovers are hoping for the materialization of the textile museum, quite apart from commercial interests. The stunningly skillful execution, subtle genius and delicate taste displayed in the annual show of applied art now on in the Institute, is accentuating the appreciation of what has heretofore been graded as "trade genius," and bringing it into recognition as "fine art."

Wilfred Voynich, a Hungarian and a Londoner through residence, is exhibiting ancient Mss. and illuminated volumes, in the Institute. The display covers the most important collections of royal families and monasteries through several centuries. Included is the Hapsburg Mss., stored in vaults for centuries. There is a "Lives of the Saints," with its 300 watercolor pictures, presumably by Giotto. The one authentic self-portrait of Boccaccio enhances the value of an illuminated Mss. of this author's "Genealogy of the Gods." There's a XVI century Latin New Testament, in cipher, by Roger Bacon. This interesting collection will be on show about two weeks more.

The Chicago Ceramic Association's display in the Institute is convincing in its distinctive designs of decoration and in its sensitive adaptation of colorings. Among the artists exemplified are Ione Wheeler, Anne T. Browne, Mary E. Hipple, Isabelle Kinsinger, Marguerite J. Rood, Olive M. Johnson, Myrtle E. Lynberg, Ellen Inglehart and Anna V. Cornish.

The Chicago Society of Miniature Painters and its invited artists have made their annual show at the Institute a national affair—and the result is a delightful assembling of pictures in the little. "Little Brook in the Woods" by Carolyn D. Tyler, "Mrs. F." by Marian D. Harper, "Queen Anne's Lace" by Mildred J. Tuttle, are notable examples. Other artists well represented are Magda Heuermann, Kate L. Bacon, Lucy M. Stanton, Cecil Jay, Virginia Reynolds, Rosina C. Boardman, Edward W. Carlson, Eva Springer, Harlette A. Clark, Eda N. Castleton, Nicolas S. Macsoud, Minerva J. Chapman, Ann Martin, Katherine McIntire and Evelyn Purdie.

H. Effa Webster.

PHILADELPHIA.

More than forty immense pieces, some of them locally owned, others borrowed in New York, will be shown in the Tapestry Exhibition for two weeks beginning Oct. 25 at the Pa. Museum. The collection is being organized and cataloged by Mr. George Leland Hunter, author of a standard work on the subject entitled "Tapestries, their Origin, History and Renaissance," who will also give, by appointment, during the course of the exhibition lecture promenades, explanatory and instructive in aim, to art and architectural societies who may so arrange with him. All periods in the art of weaving picture cloths will be represented, including besides those better known, even ancient Coptic, Peruvian, Modern Chinese and American. One remarkable example of Gothic Tapestry that will be seen is ten feet six inches high by thirteen feet six inches wide, and has for its subject "Bathsheba at the Bath," and another is a piece of Brussels tapestry eleven by fifteen feet, dating from the sixteenth century, telling the Bible story of "Prophets and Kings," and is from the famous Somzée collection that was sold in 1901 in Brussels.

An important accession to the collection of books of interest to artists in the Library of the University of Pa. was made through the gift by Mrs. George C. Stout of a copy of the famous work entitled *Brevaire Germani XII*, comprising twelve volumes bound in white and illustrated by sixteen hundred plates, each page separately colored and finished by skillful Venetian bookbinders.

Eugène Castello.

In connection with German Baroque and Rococo art between 1650 and 1800, of which an exhibition was held last year at Darmstadt, a comprehensive work has been issued by George Biermann, Leipzig. This exhibition originated from the 1906 centenary art exposition.

German art during the 17th and 18th centuries met with much prejudice owing to the higher appreciation of foreign art. Experts like Henry Lemonnier pronounced an unfavorable opinion on XVII century German art.

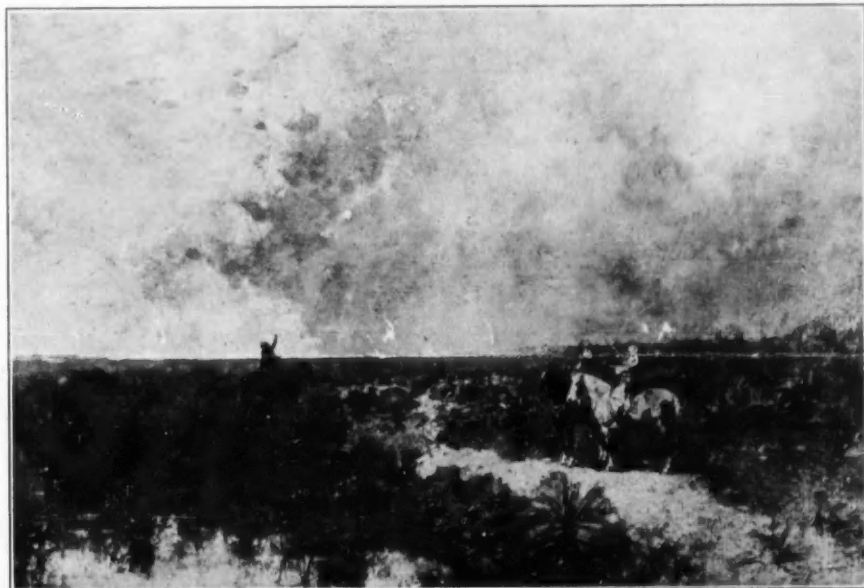
MINNEAPOLIS.

There is now on exhibition at the Art Institute some fifty watercolors by the English artist, Charles John Collings. All of the great water colorists are of the English school, and among contemporary water colorists, Collings stands at the head. It was good fortune for Director Breck and the Institute to secure the first American exhibition of this artist, lent by three gentlemen from Winnipeg.

Collings was born in Devonshire, Eng., lived near Exeter, exhibiting in the Royal Academy, and other exhibition galleries, until 1910 when he came to Canada, and is now living at Shoswap Lake, B. C., painting scenes between Banff and Victoria.

The artist in his views in the Canadian Rockies invests nature with compelling charm, and in the selection of simple, elemental themes as "A Shattered Tree," which stands after a storm, defiant against a golden sky, "A Grey Morning," showing the subtle relations of light and color. "The Mountains in Springtime," and "Among the Bull Pines," emphasize color and decoration designs. These are color poems, showing not only a keen appreciation of the beauty of nature, but a feeling for design, pattern and color, which recalls the early Japanese yet with surface all his own.

His technique is characterized by transparency of color and rare feeling for decoration, like stained glass. The color is worked in to give effect and yet retains gem-like purity. Whether in the snow effects of many winter scenes, depicting prismatic colors for fiery browns of tree trunks, or dull greens of moraines or lonely meadows, he so disposes the color, tones and patterns as to give with both the mountain, valley and plain and yet make them recognized by all.



THE FALCON HUNT
A. Pasini

At the Schultheis Gallery

On a recent visit here, Collings said "I endeavor to paint by suggestion. I see grace of line, color, light, shade and pattern in all subjects, whichever are most apparent, I emphasize." "People ask, what is my motif? I answer, 'I have only one motive, that is to produce a work of art that shall be a lasting and ever-present pleasure to those who are in sympathy with me, in every outlook upon nature.'"

The watercolors will be on exhibition this month.

M. C. Wells.

Threats to Newspapers.

Editor AMERICAN ART NEWS:

Dear Sir: I noted in your columns last season, letters from artist subscribers threatening a withdrawal of patronage if the editorial tone of the paper touching some prize awards was not changed. This conduct ought to be stigmatized as blackmail, for is not the essence of blackmail only this: If you do not kneel down to me, I will make it cost you something. The law deals with blackmail on the part of councilmen and legislators; public opinion should deal with this old-time blackmail of publishers.

Furthermore, a simple application of common-sense to the situation should convince these befuddled and disgruntled people that, were you to yield to their admonitions, it would—and ought to—cost you more dearly than non-compliance. A paper whose principles seem to be good and honest, and whose clientele has been built up with regard to those principles, cannot turn its back thereon with impunity. Evidently this simple proposition has become the pons asinorum of your dissentient subscribers.

R. A. C.

Brooklyn, L. I., Oct. 12, 1915.

BOSTON.

When Boston needs a (vicarious) art thrill nowadays it hies itself to the Arts and Crafts Exhibition and looks up the luscious enamels. These fine examples of pure color are so "sensuously beautiful," and yet "so impersonal," as one aesthetic critic describes them.

Miss Elizabeth Copeland takes a first prize, which is not, however, munificent enough to awaken the mercenary instincts of others. F. G. Hale with a good conservative show is "hors concours," having received the medal of the Society this year, and F. J. Marshall has interesting specimens of Limoges enamel. Miss Mary Churchwood of Cambridge has an individual exhibition of decorated porcelain, and wood carvings of high order of merit are by L. Kirchmayer and A. Luldi.

The "Guild of Boston Artists' first travelling exhibition is now on tour, making its first stand the Worcester Art Museum. This is a surprisingly good collection, with Messrs. Tarbell, Benson and Paxton represented well to the fore. Most of the members have evidently put their best foot forward, and the fortunate Worcesterians are duly grateful. It certainly is a good thing for the middle West and South that this show is going their way and that they may see that Boston is still on the artistic map with modern color and well drawn outlines. Forty oils, 15 pieces of sculpture and 15 miniatures make a representative show.

Malden is now reported to have its own Matisse, in the person of Horace Burdick, stalwart member of the Boston Art Club—"No striking resemblance, to be sure" . . . "But they, like Matisse's things, show the influence that stemmed from the Byzantine." The transition to this manner in which Mr. Burdick is now working was

CINCINNATI.

The Museum is happy in the choice of its first exhibition of the season. The work of George Bellows has been selected for this opening attraction.

Edward C. Volkert, a clever animal and landscape painter who divides his time between here and New York is here now to superintend the placing of two large decorative panels in Woodward High School; the subjects, cattle and sheep with figures, have been carefully studied and skillfully keyed to mold into their surroundings and form a harmonious note in their permanent setting. Mr. Volkert is also preparing an exhibition of about 50 canvases for the Art Museum to succeed the Bellows display.

Messrs. Clossons' Gallery announce an exhibition of landscapes in oil and monotypes by J. F. Earhart. This artist spent some time abroad at Barbizon and the influence of this school is felt in his works, which abound in delightfully tender and subtle coloring as well as poetic feeling.

The exhibition at Traxel's Art Store of several works by the late P. S. Duncanson has aroused more than ordinary interest in local art circles since the artist, a negro, was one of the first painters to settle here, where he painted as far back as 1843 portraits of Sumner, Birney and other abolitionist leaders and was eventually sent to Edinburgh by the anti-slavery society, succeeding so well that his talent coming under the notice of Queen Victoria, she purchased one of his works now hanging in Windsor Castle. The best picture exhibited is the "Trial of Shakespeare," showing the bard before Sir Thomas Lucy, the magistrate, charged with poaching. Among the other figures are Ann Hathaway and her child, the game-warden, as well as the body of a deer and two hounds. Among his works are "Shylock and Jessica," "The Ruins of Carthage," "The Western Hunter's Encampment" and "The Battle Ground of the River Raisin," as well as various portraits and landscapes. He died abroad in 1871.

G. Frank Muller.

N. Y. HISTORICAL PORTRAITS.

(By the Second Viewer.)

Possibly the most valuable collection of early American portraits owned by a public institution in N. Y. City, that of the N. Y. Historical Society, 77 St. and Central Park West, is soon to have a new catalog. This collection, which comprises the famous Bryan bequest, and numerous canvases from the old "Museum" of Charles Wilson Peale, is especially rich in genuine examples of Copley, Charles Wilson and Rembrandt Peale, Benjamin West, Thomas Sully, Samuel Waldo, John Trumbull and John Wesley Jarvis. Of particular moment, in view of the extraordinary revival of interest in his work is the superb self-portrait of America's greatest "old master"—John Singleton Copley. This three-quarter length representation of the painter standing with brush and palette in hand, wants only intelligent restoration to place it in the first rank of Copley's canvases now owned in America. Even in its present unfortunate condition its color gives a hint of its power.

Considerable interest centers around the Copley portrait of Myles Cooper, Tory President of Kings (Columbia) College; inasmuch as the Society's portrait is in design similar to two portraits of President Cooper owned by Columbia and hanging in the University buildings. Two De Peyster portraits, attributed to Copley, are very likely by the same hand that executed the Dongan "Copleys."

Copley's self portrait forms the centre of an interesting group of artists' portraits which includes Benjamin West's strong head of Charles Wilson Peale as a youth; Abraham Delano's charming portrait of Benjamin West as a young man, and the portrait of Gilbert Stuart by Charles and Rembrandt Peale showing "Gibby" in his vigorous prime.

The Stuart portraits are of Thomas Jefferson, Egbert Benson, George Washington and John Adams. The Peale family group, a work which stamps Charles Wilson Peale as a painter of great ability, is the most notable of the several canvases painted by the Philadelphian, the others being Washington, Hamilton, Pieter van Berckel, John De Peyster and Gen. Jos. Reed. Sully is represented by the portrait of Guy Bryan, Samuel Waldo by portraits of Peter Remsen and David Grimm; Vanderlyn by a true profile head of Aaron Burr, and heads of "Bob" Livingston, Roger Strong and Henry Benson, and Trumbull by portraits of John Pintard, Gen. Huntington, Bryan Rossiter, Dr. Maurice Swabey and Robert Benson. Other early American portrait painters represented by numerous examples are S. F. B. Morse, J. W. Jarvis, William Page, Thomas Hicks, Frank Carpenter, George Baker, Ezra Ames, Geo. P. A. Healy, Ch. Loring Elliott, James Frothingham, Henry Inman, Eastman Johnson, Henry Petus Gray, Joseph Wright, John Paradise and Robert W. Weir.

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**CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS.**

Arlington Galleries, 274 Madison Ave.—Fall Exhibition of American Works.
Bonaventure Galleries, 601 Fifth Ave.—XVIII Century French and English Engravings, Oct. 16-23, inclusive.
Daniel Gallery, 2 W. 47 St.—Works by American painters.
Ehrich Galleries, 707 Fifth Ave.—Paintings by Old Masters.
Fine Arts Building, 285 W. 57 St.—School Art League Exhibition and Display of Kenyon Cox's "Wedding of Atlantic and Pacific."
Folsom Galleries, 396 Fifth Ave.—Modern Stage Settings by John Wenger, to Oct. 22, inclusive.
Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, Nov. 8-29.
Katz Galleries, 103 W. 74 St.—Oils by H. Leith-Ross and J. F. Folinsbee.
Keppel & Co., 4 E. 39 St.—Etchings and Drawings by E. D. Roth, to Oct. 23.
John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.
Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.
J. Lowenstein Gallery, 57 E. 59 St.—Works of American Artists.
Macbeth Galleries, 450 Fifth Ave.—Exhibition in aid of Woman Suffrage, to Oct. 17. Works by Hayley Lever to follow.
MacDowell Club, 58 W. 55 St.—Works by Kathleen Houlihan, Aline Bernstein, Edith Reynolds, Amy Londener, Burt Cressey, Meta Cressey, Ruth Takoli and Albert Oleson, Oct. 21-Nov. 2.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.
Modern Gallery, 500 Fifth Ave.—Works by Picabia, Picasso, et al.
Montross Gallery, 550 Fifth Ave.—Autumn Exhibition of American Works, to Oct. 23, inclusive.
Municipal Art Gallery, Irving Place at 16 St.—Natural History Museum Loan Exhibition of Navahoe Blankets and Mexican Serapes, to Nov. 1.

Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.
National Arts Club, 119 E. 19 St.—Fifth Special Exhibition Society of Illustrators to Oct. 31.
N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.
Museum of Natural History, 77 St. & Central Park West.—Western Scenes by W. M. Cary.
Ralston Galleries, 567 Fifth Ave.—Opening Exhibition of Foreign and American Pictures.
Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.
Scott & Fowles Galleries, 590 Fifth Ave.—Portraits by Harrington Mann, to Oct. 30.
Paterson, N. J., City Hall.—Textile Exhibition to Oct. 31.

CALENDAR OF AUCTION SALES.

Anderson Galleries, Inc., Madison Ave. at 40 St.—Part VII of the Collection of Autographs formed by the late Adrian H. Joline, of New York, embracing English and French Autograph Letters, Manuscripts, and Documents, Afternoons, Oct. 19, 20, 21 and 22. Part I of the fine Library of John E. Burton, of Milwaukee, embracing the largest collection of printed material regarding Abraham Lincoln ever placed on the market, Afternoons, Oct. 25, 26, 27, 28 and 29. Part VI of the Autograph Collection formed by the late John Boyd Tracher, rare English Autographs, Afternoons, Nov. 3 and 4. Japanese color prints, original drawings, and Japanese books, the property of Mitsuo Komatsu, of Tokio, on exhibition Oct. 30 to sale evenings, Nov. 3 and 4. Part II and III of the Burton Library, embracing miscellaneous books and gold and silver coins, eight sessions beginning Nov. 8.
Stan. V. Henkel's Rooms, 1304 Walnut St., Phila.—Engraved Portraits of Napoleon, etc., afternoons Oct. 20 and 21. Letters of Gen. Beauregard, afternoon and evening, Oct. 25.
Phila. Art Galleries, 15 and Chestnut Sts.—Pictures and Furniture from the Jesse L. Tilge estate. Afternoons Oct. 19 and four following days.

EXHIBITIONS NOW ON**Illustrators at the Arts Club.**

The Society of Illustrators inaugurated its fifth exhibition on Wednesday evening at the National Arts Club Gallery, 119 E. 19 Street, with a first view and reception. The display remains open to the end of the month. It is a remarkably attractive gathering of 280 odd works arranged by the exhibition committee, of which Stetson Crawford is the head, with a view to decorative effect rather than for the placing in prominent places of the work of the best known men. The examples are in various mediums, in oil and watercolors, as well as in black and white wash, pencil, pen and etched line.

Among the more notable exhibits are those of C. D. Gibson, C. M. Flagg, J. Scott Williams, H. C. Christy, A. O. Fischer, R. M. Crosby, W. B. King, Helen Dryden, G. Wright, F. D. Steele, E. S. Crawford, Clara E. Peck, Howard Heath, E. L. and Mary Greene Blumenschein, A. Little, Helen Dryden, O. Lowell, F. D. Booth, Sheridan, J. A. Williams, A. J. Kellar, J. Pennell, R. W. Amick, T. Oakley, H. Townsend, H. Dunn, W. T. Benda, W. van Dressar, D. G. Cowles, A. Kimball, F. J. Johnson, W. Hale, A. O. Fischer, L. W. Hitchcock, F. W. Taylor, L. E. Chambers, A. W. Brown, M. W. Enright, E. Penfield, E. Frederick, T. S. Sullivan, P. Stallo, N. C. Wyeth, R. Carton Moorepark and D. Robinson.

Portraits by Harrington Mann.

There is now at the Scott and Fowles Galleries, 590 Fifth Ave., an attractive group of woman and child portraits by Harrington Mann, which remain to Oct. 30. The two principal works, with the figures most naturally posed, represent the children of Mr. and Mrs. J. C. Denegy, of Chicago. In the first a boy furnishes the most striking figure and in the second a girl. There is a charming picture of Miss Dorothy Duveen, and Miss Elizabeth Francis is also most agreeably portrayed with a rabbit in her arms. Other subjects are Mrs. Skiddy von Stade, and Mrs. Devereux Milburn. Young Angus Menzies is pictured with a hobby horse in the Velasquez-Manet manner, and Curtenius Gillette, Jr., Sara Francis Barrows and J. J. Schubert, Jr., are other children presented. A pensive girl holds a "La France" rose and symbolizes that country.

New Mural by Kenyon Cox.

Kenyon Cox is exhibiting a recently completed decoration in the Vanderbilt Gallery of the Fine Arts Building through to-morrow. The subject is "The Marriage of the Atlantic and the Pacific" and it is to be placed in the Senate Chamber of the State Capitol, Madison, Wisconsin.

Turning to Mr. Cox's production one cannot but feel an entire lack of inspiration. The artist seems to have been fully occupied with his craftsmanship, each part having been carefully painted without relation to its value as a whole. Abnormally developed muscles and colossal weight have been given to the central figures but expression is lacking. Angelo's exaggerated forms usually emphasize and beautify the movement of the human figure or show the effect of a mental struggle upon the body, but here one finds exaggeration without reason, which merely emphasizes a pose. It is perhaps unjust to judge the composition or color until the work is properly placed, but at present the scheme seems to be a group of vivid colors, used without obedience to the laws of harmony. H. C. R.

Modern Paintings at Schultheis

An unusually fine Pasini is one of the attractive canvases on view at the gallery of the Henry Schultheis Co., 142 Fulton St. This is the "Falcon Hunters," (formerly owned by a member of the French diplomatic corps) an extremely beautiful landscape with Arab figures and horses, rendered in the manner characteristic of this favorite of collectors. This Pasini contains an extraordinarily beautiful sky, and the treatment of horses and horsemen is exquisite in its minute perfection.

There are few Pasinis publicly owned in America which surpass this rare one. Schreyer and Pasini, so often associated in collections, are seen here together—a large Schreyer of unusual power.

The Americans at present represented at this gallery are George Inness—two interesting early Italian landscapes; Alexander Wyant, an early, minutely rendered mountain and pasture subject reminiscent of Hudson River tendencies, and very fine in color; two J. Francis Murphys of good quality, an Irving Couse, a large Parton landscape (suggestive of Constable for scope of country depicted), a Bruce Crane, a Bricher, etc.

Other European pictures of particular attractiveness are a small but charming Daubigny pastoral and a fine Jan Monchablon, showing an expanse of French hill country through which winds a country road dotted here and there with shade trees. The Monchablon has a fine quality of color throughout.

Homer in Brooklyn.

The Trustees of the Brooklyn Museum announce a Loan Exhibition of Water Colors by Winslow Homer, Oct. 16—Nov. 7, inclusive. The exhibition will include 58 watercolors, in addition to the group of twelve owned by the Museum, and obtained from the Estate of the artist. The loaners of the collections drawn upon were generally in such intimate relations with the artist as to give them exceptional opportunities in the choice of their pictures. The major portion of these watercolors has never previously been shown in public; the exhibition, will, however, include eight of the important subjects, which were shown at the Winslow Homer Memorial Exhibition held at the Metropolitan Museum of Art in 1911.

Among the collections, of especial interest will be those loaned by Mr. Charles S. Homer, the brother of the artist, and executor of his Estate, and by Mr. and Mrs. N. T. Pulsifer, who are the present owners of the watercolors, which originally belonged to Mr. and Mrs. Lawson Valentine. This last collection includes some sixteen watercolors painted at Houghton Farm, in Orange County, about 1878, and two Gloucester subjects, painted in 1873. Twenty pictures, none of which have ever been seen in public, are loaned by Mr. Charles W. Gould. The subjects are very evenly distributed between those from Tynemouth, Prout's Neck, the Adirondacks and the South. Among the latter is a watercolor counterpart of the "Gulf Stream" with interesting variations from the famous oil painting of the same name. The only oil shown has the interest of being the last one finished by Winslow Homer (dating 1909). Among other contributors to the exhibition are Mr. Sidney Curtis, Mr. W. A. Putnam and Mr. Walter Crittenden.

Autumn Exhibition at the Daniel Gallery.

The reopening of the Daniel Gallery at 2 West 47 Street with its group of modernists, many of whom have had wide recognition, is of especial interest. The general effect is brilliance of color and the spirit of summer is reflected in the work shown.

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The most important canvas is a full length portrait of a woman by Man Ray. One should not look at this from the same viewpoint as at a more conservative work but after acquaintance the human quality is appreciated, surface details are eliminated and the inner character revealed in a fascinating way. "The Coast," by Harry Berlin, a man of different persuasion, although of no less virility, is strong both in design and color. W. Zorach is essentially a decorator and his two canvases "The Valley" and "Mountain Paths" show consistency in his realization of surface. They are poetic works which it takes time to appreciate.

Alfred Maurer shows brilliancy of color and Preston Dickinson, unlike so many "modernists," is choice in his work. His landscape has much in common with the primitive. There are few exhibitions in New York where one does not find the Brooklyn Bridge. In this instance Samuel Halpert's portrayal of this subject is effective. Charles Demuth's "Sensations of Times Square" invites careful consideration. The painter aims to convey sensations through the abstract significance of form, as Mr. Walther, who exhibits at the Montross Gallery, strives in his "Melody to Grief" to give such an abstract emotion as would music. H. C. R.

Americans at Levy's.

An important early canvas by Thomas Moran is one of the recent sales by John Levy from his gallery at 14 E. 46 St. This picture, which has been on exhibition at the gallery, is "The Flight Into Egypt," dated 1861, an individual treatment of a favorite subject in which the figures are subordinated to the landscape. The composition, an oblong one, shows the pyramids in the left distance and the virgin and child with St. Joseph coming through the rich tropical verdure at the right. The tropical growths are rendered with masterly precision and with remarkable color effect. A rich and luminous sky overspreads the darkened earth, and an air of mystery and enchantment pervades the whole. This canvas is a distinct contribution to the limited number of significant religious pictures painted by Americans.

Ralston's Opening Show.

The Ralston Galleries, 567 Fifth Ave., are showing to open their season, several works of interest. There is a notable portrait of an elderly man by Watson Gordon, the successor of Raeburn as President of the Royal Scottish Academy. Another male portrait is by Lawrence, and still another of the Duc de Belfort, by Rigaud. Lely presents Miss Elizabeth Norbonne. A large Venetian Ziem glows with light and color, and there are in addition examples of Jean Raoux, Adolph Marais, Th. de Bock and R. W. van Boskerck.

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Works by Picabia and Picasso.

The Modern Gallery at 500 Fifth Ave., an annex to the Photo Secession Gallery, long at 291 Fifth Ave., has been opened with a collection of works by Picabia, Picasso and Braque, to which the manager, Mario de Zayas, the caricaturist, has added an alphabetical fantasy on paper entitled "Elle," which has as its centre a throbbing scrap from an actual feminine love letter. This is evidently a reply to M. Picabia's "Voila Elle," which is an exploding "There She Blows," combination of a gun and a pneumatic tube.

Picabia's "Ecce Homo" is a good specimen of a mechanical drawing. Picasso and Braque pipe in crayon, water color and oil much the same tune as does Picabia in his other contributions. There are, in addition, examples of primitive African sculpture, cubistic sculptural contortions by Adolf Wolf and some rare picturesque photographs of phases of the city and its life by Mr. Alfred Stieglitz himself.

Loan Exhibition at Montclair.

A new Loan Exhibition is open at the Montclair Museum, and will continue until Oct. 31. It comprises a choice collection of Etchings by Whistler, Wood-Engravings by Timothy Cole, and Colored Prints by S. Arlent Edwards, the last loaned by Mr. William B. Dickson, and a picture by Mr. Charles Warren Eaton. A private view was held on the evening of Oct. 8.

ART AND ARTISTS.

One by one the artists are coming back to town, all with rugged coats of tan and some with sketches which exhale the true spirit of the woods and sea.

Adolf Borie, the Philadelphia painter, has taken a N. Y. studio in the Bryant Park Building, 80 W. 40 St.

Allan Tucker is sailing on the St. Paul to-day to take up hospital work in France.

Birge-Harrison is painting at New Hope, Pa.

Charles T. Connick of Boston, who was awarded a gold medal for stained glass windows, at the Pan-Pacific Exposition, has recently installed a large window in the new chapel of Boston University.

Mr. W. B. McCormick, the well-known art writer, is to do hereafter the art criticisms for the N. Y. Evening Mail.

G. L. Nelson has closed his cottage at Kent, Conn., and is back with a noteworthy canvas or two and sunny little sketches full of spontaneity and charm, as a result of his summer's work. He has taken a studio at 15 West 67 Street.

William R. Leigh has returned from a fruitful western trip with interesting bits of Arizona and more of his well-known characterizations of Hopi Indians and their haunts.

Mr. and Mrs. Harry Watrous are back in town after a summer of rest from work at their Lake George residence.

Arthur Crisp has returned from Maine and is again at work in his studio.

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Opens Nov. 16
Closes Jan. 2, 1916
Entries by Oct. 22
Works received Oct. 25—Nov. 2

DOLL & RICHARDS, Boston—2nd Annual Art Students Exhibition.

Opens Oct. 29
Works Received by Oct. 9

NEW YORK WATER COLOR CLUB—26th Annual Exhibition.

Opens Nov. 6
Closes Nov. 28
Works Received Oct. 22 & 23

SOCIETY OF MINIATURE PAINTERS—(Pa. Academy).

Opens Nov. 7
Closes Dec. 12
Entries by Oct. 9
Works received Oct. 25

PHILADELPHIA ART CLUB—18th Annual Exhibition of Watercolors, Black and Whites and Pastels.

Opens Oct. 24
Closes Nov. 21
Entries by Oct. 16
Works Received Oct. 16

PHILADELPHIA WATER COLOR EXHIBITION (Pa. Academy).

Opens Nov. 7
Closes Dec. 12
Entries by Oct. 16
Works received in Philadelphia Oct. 18, 19 and 20

SOCIETY OF PORTRAIT PAINTERS (With N.Y. Watercolor Club).

Works Received Oct. 29 and 30

A portrait of President Wilson by Marian Swinton, which is individual and an able rendering of character, is on exhibition at the Holland Gallery, 5th Ave. and 42 St.

The National Society of Craftsmen announces the 9th Annual Exhibition of Arts and Crafts, to be held in Dec. at the galleries of the National Arts Club, 119 E. 19 St.

Richard Maynard painted several portraits in Utica during the summer.

Francis C. Jones found his studio a pleasant summer resort and devoted himself to finishing some decorations destined to grace his apartment.

Robert Aitken is completing an imposing memorial to Elihu Burritt, "The Learned Blacksmith," which will be placed in New Britain, Conn., where this man of phenomenal intellect and kindly spirit was born and died. He was an advocate of the abolition of war and spent his life in trying to promote universal peace. Mr. Aitken's work is appealingly symbolical.

The Hotel des Artistes at 1 West 67 Street is started at last—a gaping hole, daily growing to formidable dimensions.

The four striking canvases by Ignatio Zuloaga recently shown at a local gallery, are to become part of the wall in the residence of Mr. Willard D. Straight. They will be sunk in as panels.

Sherry E. Fry is modelling the figure for a monument to Captain Abbe for Tompkinsville, Conn., and is also completing the memorial to Major Clarence E. Barrett soon to be unveiled in the little park to the left of Borough Hall, Staten Island.

Carl C. Gruppe's interesting collection of works by modern masters of Holland is shown at Braun's Gallery. Sketches and finished pictures, exchanged with Mr. Gruppe during the many years he worked among these men are displayed. Joseph Israels, Sluyter, Neuhys, Von Bartels and Blommers are all represented.

Prince Troubetsky has been modelling a portrait of Mrs. Leonard Thomas at Newport. It has rare charm and a vital quality most impressive. The arrangement of gown and scarf is unusually effective.

Hayley Lever spent the summer at Gloucester, Mass.

Leon Kroll has moved his studio from 2231 Broadway to the Clinton, 253 W. 42 St.

E. L. Henry has returned from Cragmoor, N. Y., to his studio in the Chelsea, 222 W. 23 St.

T. S. Perry is back from Hancock, N. H., and at his studio at 312 Marlborough St., Boston.

Susan Ricker Knox has returned from York Harbor, Me., to 119 E. 19 St.

Edwin Booth Grossmann is at his studio at 116 E. 63 St., after a summer at Saratoga Springs.

Edward Dufner is again in his studio at 318 W. 57 St.

Helen Watson Phelps is back in her studio at the Sherwood, 58 W. 57 St., from Elizabethtown, N. Y.

Elliot Daingerfield has returned from his summer studio at Blowing Rock, N. C., to 222 W. 59 St.

An exhibition of works of 23 American painters is on to Nov. 9, at the Rhode Island School of Design.

Mary Dale Clark gave on Tuesday a private view to inaugurate her studio for direct color photography at 665 Fifth Ave.

An exhibition of original drawings by Xavier Martinez is on to Oct. 23, at the Hill Tolerton Print Rooms, 107 Grant Ave., San Francisco.

Eliseo Meifren, a Spanish painter, has opened a studio at 35 W. 39 St. He was recently director of the School of Fine Arts at Mallorca in the Balearic Isles and received a gold medal at the Pan-Pacific Exposition. An exhibition of his works will be held at the Knoedler galleries.

Charles Grafty has lately made a bust of Frank Duveneck. It was done at Bass Rocks on Cape Ann.

GIFTS TO THE LIBRARY.

Dr. Horace White has presented a number of autographs to the Public Library, including those of Lincoln and other presi-

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dents. Stephen Parrish, the etcher, has given ten of his works.

WORCESTER ACQUISITIONS.

The Worcester Museum has acquired a marble bust of Marcus Aurelius Caesar as a youth. There has also been recently purchased a Roman cinerarium of marble dating from about 100 A. D., with an inscription which translated runs "Sacred to the divine Manes of Nicanor. Cincia Trophine and Hermes erected it to their well deserving fellow slave." There are also a small tryptich in alabaster executed in Southern Italy in the XV century by one of the Gaggini, a couple of Italian XV century Renaissance marble columns, a portrait of a Venetian nobleman by Veronese, a Copley pastel of Joseph Barrel, miniatures by Malbone of members of the Farley family and an oil by Homer Martin called "Twilight near Honfleur."

IN MEMORY OF F. KEPPEL.

As a memorial of his father, the late Frederick Keppel, Mr. David Keppel has presented to Columbia University, of which his brother Frederick Paul Keppel is dean, a collection of modern etchings, which have just been placed on view in the library. There are nearly fifty examples and the gift is named the Frederick Keppel Memorial Collection of Modern Etchings. Among those represented are Millet, Corot, Bracquemond, Legros, Daubigny, Lepere, Lalanne, Whistler and Pennell.

OBITUARY.**Austin M. Purves.**

Austin M. Purves, vice-president of the Pennsylvania Salt Company and an art collector, died in Philadelphia Tuesday. He collected original drawings and works by Maxfield Parrish.

Alberto de Gainza.

Alberto de Gainza, one of the architects of the Preza, Club del Progreso and other notable buildings in Buenos Ayres, is dead. He was also a civil engineer.

Francisco del Marmel.

Francisco del Marmel, the Spanish artist, a former regent of the Academy of Art at Cabra, Cordoba, Spain, died at San Antonio, Texas, Wednesday of pneumonia. He was forty-six years old.

J. C. Adler.

J. C. Adler, a portrait painter, formerly of N. Y., hanged himself Oct. 2 in his studio at Charleston, W. Va. He had painted portraits of many well-known Southerners, including former Governor G. W. Atkinson of West Va. He was a brother of Mr. Sigman Adler of Baltimore.

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